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## THE EARLIEST COPPER ENGRAVING EXECUTED IN THE AMERICAN COLONIES.

By CHARLES HARPER WALSH.

(Read before the Society, March 21, 1911.)

“The genesis of art in a new land is more than interesting, it is important; art being the companion of the highest cultivation goes hand in hand with advancing civilization, and thus follows near in the wake of social development.”

So says Charles Henry Hart in his “First 150 Years of American Art,” which stimulates this attempt to trace the development of one branch of art, reproductive art, or the art of engraving, in this country, with the presentation of this reproduction of an old map—“Mapp of Rariton River, Milestones River, South River, Raway River, Bound Brook and Cedar Brook, with the plantations thereupon”—to which is added, “also these on Chinquorora, Wickatonk, the Heads of Hop River, Swiming River and Manasquam River, likewise appends some on Hackingsack River,” and it is with the confidence confirmed by a very careful search of the records and transactions of all the many learned and historical societies of the various states and of other works; and also of much of the magazine literature bearing upon the subject, that this map is exhibited as not only the earliest, the very first engraving upon copper produced in those American colonies, which now constitute the United States, but also that this presentation is the first publication of this interesting fact.



MAP OF RARITAN RIVER  
(Photograph from Engraving in Map Division Library of Congress)

The map is a plat of the town now known as Perth Amboy, at that time designated as Ambo Point, and later, in 1684, as Perth in honor of James, Earl of Perth—one of the lord proprietors, the title of Amboy being, in a measure, dropped for some time, excepting when applied to the point.

Whitehead (Wm. A.) in his "Contributions to the Early History of Perth Amboy," published in 1856, states in his preface:

"On a promontory of Commanding height, overlooking the broad bay formed by the junction of the Raritan River with Arthur Kull Sound, and dividing their respective waters, stands Perth Amboy."

Although the prominent position it once occupied among the towns and cities of the land has long been lost, it stands as a memento of disappointed hopes, of defeated projects, of mistaken policy and of the consequences of war. Little did its fathers anticipate that the boasted "Settlement of Ambo Point," the future capital of the province, the intended London of America, would after the lapse of one hundred and seventy years, come so far short of their expectations.

The first mention of this point at the mouth of the Raritan River is given in the deed to Augustine Herman, granted by the Indians December 8, 1651, by the name of Ompage. In the subsequent deed to Bailey, Denton and Watson, in 1664, no particular name is given to the point or country; but, in the next year, Bailey, on transferring his right to Philip Carteret, calls the country "Arthur Kull or Emboyle"—which in 1666 was written Amboyle. From these names most probably the first—Ompage, the name Ambo conferred upon the point for some time after its settlement—was derived, though Heckewelder in a catalogue of names

communicated to the Philadelphia Philosophical Society, in 1822, gives Emboli as the origin of Amboy. Most probably the word Ompage or Ambo was a generic appellation, and became, in consequence, more easily attached to the name of Perth, given to the settlement by the proprietaries. Perth Ambo being used instead of Perth-point; and hence the compound title.

For the philologist or the student of ethnology an interesting study is opened in the "Narrative of a Journey from Lima to Para," by Lieutenant W. Smyth, wherein he mentions a village named Ambo by the natives, situated, like the ancient capital, at the confluence of two streams. May there not have been some similarity between the language of that tribe of the American aboriginal family and the language of the Delawares?

Settled first by the Swedes, then followed by the Dutch—the English, according to their law of the seventeenth century, never relinquished their title to the entire eastern shore of North America, extending through from sea to sea, by virtue of the discoveries of the Cabots, and let it forever redound to the everlasting credit of these early settlers, when their colonizing expeditions set foot in the territory of Jersey, more important in a moral point of view than that of its European ownership, every foothold made by these enterprising colonists was purchased from the Indian—the only known instance in the whole colonizing efforts of the early settlers upon these American shores.

Those who brought civilization to the territory now known as New Jersey, by the Indians called Schey-ichbi, were of diverse tongues and habits—Swedes, English and Dutch. Measuring them by the standards of their day, they were a simple, honest, God-fearing people. They builded to themselves two enduring

monuments which testify that fact: their behavior toward the Indians, whose lands they sought and acquired; and their strong assertion of their rights as settlers against the arrogant claims of non-resident proprietors, who bartered away their unseen possessions over the gaming table, as they did their own coin. These are indisputable facts established by authentic records.

In the matter of clearing land titles from all cloud of Indian rights, the government history of New Jersey is creditable. If the considerations paid by the Dutch and the Swedes and English seem trivial in value to-day, they did not so seem then. Indeed, within the memory of men now living, swamp lands in southern states and timber lands in northern states, passed from one white owner to another at figures which now appear incomprehensibly trifling.

Following the precedents of the Dutch and the Swedes—the first dealers with the Indians—the proprietors of New Jersey made every effort to extinguish Indian titles. In the “Directions” of Berkeley and Carteret, under date of December 7, 1672, it was ordered that the governor and council purchase all Indian lands in the name of the proprietors, and those to whom the proprietors sold were to reimburse them. After East Jersey became a government, it was enacted in 1682, that no one should purchase Indian land without a warrant from the governor or his deputy. In West Jersey, in 1676, in the Concessions and Agreements, a most fair and commendable document, it was provided that the commissioners were to meet the natives and agree upon the price of land before it was surveyed for distribution; public record of these transactions was made; and it was enacted that all titles founded upon purchase not made under these provi-

sions should stand null and void, while the offenders were to be fined and declared enemies to the Province. Under such regulations, practically all the Indian titles to New Jersey were extinguished prior to the Revolution.

The incidental story of the extinguishment of the Indian himself is pathetic. Their tribal relations were recognized by law, yet the Indian was practically reduced to bondage. Repressive legislation in East Jersey forbade trading with them; in West Jersey, while there was no such enactments there was no effort to turn the natives to industrial pursuits. They soon suffered decimation through the vices and diseases brought to them by the white man. Missionaries and philanthropists urged remedies, but without avail. At length in 1758, through the mixed motives of self-protection and charity, was established for the first time within the territory now the United States, an Indian Reservation, in the Burlington County "Pines" where is now the town of Indian Mills. There were seated the remnant of the famous Lenni-Lenapes tribe, some two hundred in number, upon a three thousand acre tract of land, and where their decreasing descendants sojourned until 1802, thence removing by repeated migrations, to the state of New York, to Wisconsin and finally to the Indian Territory. At length in 1832, the New Jersey Legislature, listening to the final plea of the Indians, appropriated \$2,000 for the extinguishment of all their right, title and interest. In this closing transaction, the Indians had for their representative one of their own race—Bartholomew S. Calvin, whose native name was Shawuskukung, meaning "Wilted Grass." He was a Revolutionary soldier, he was educated by the Scotch, became a teacher, and taught in white schools, as well as among his people.

Before the legislature which purchased the last of his tribal rights, he said: "Not a drop of our blood have you spilled in battle; not an acre of our land have you taken but by our consent." And upon the same occasion the Hon. Samuel L. Southard said: "It is a proud fact in the history of New Jersey that every foot of her soil has been obtained from the Indians by fair and voluntary purchase and transfer, a fact that no other State in the Union, not even the land which bears the name of Penn, can boast of." It may seem surprising that one should question the accepted history of the bartering of the State of Pennsylvania, and yet who has not heard of the famous Indian Walk (which was an honest proviso of the astute William Penn, with however, no dishonorable intentions of deceiving the Indians; this was left for his descendants to do).

In the deed of purchase made by William Penn in 1681—under the spreading limbs of the old Elm tree—with which we are so familiar from our earliest childhood by the well-known mezzotint engraving by John Hall—one of the famous Boydell plates, after the painting by Benjamin West, some undefined proviso of this treaty left the extent of the purchase westward subject to the capabilities of a man's walking powers within a period of one day and a half. Years after—to be precise in 1737—under the administration of Penn's son John, the Proprietary Governor of the province—the Indians, enraged by the constant encroachments westward by the white man, but, always met with the reply that it lay within the day and a half walk of the original treaty—finally successfully clamored for a settlement of this much disputed matter. So on September 19 and 20, 1737, after months of preliminary training of three men specially

selected for their activity and over a blazed trail made two years before, through the foresight of John Penn, the final race against time of this famous race was run—and truly it was a World's record for the speed was such as to enable Marshall, the principal participant, and upon whom devolved the duty of completing the journey—after all his companions and the Indians who accompanied them to see the land fairly walked over, had tired out, to land upon the banks of the Susquehanna, not far from the present site of the capital of the state, Harrisburg—computed by William J. Buck, in his “History of the Indian Walk,” to be about sixty-six and one half miles—a truly wonderful performance! Some writers have charged—though how correctly may be left to one's own ideas of the capabilities, in the sustained energies of one man—that after the Indians dropped out of this race, horses were procured by this man Marshall to assist him in this great race. The Indians always charged deceit and fraudulent practices and it was one of the causes of the hostile feelings of the Indians, which eventually led to war and bloodshed; and the first murder committed by them in the Province was on the very land they believed themselves cheated out of.

The humane and honest treatment of the Indians saved the Jerseys from war's horrible ravages, a King Philip's war or a Wyoming massacre, the frightful fruits of the grasping tendencies of the early colonists, which have not been subdued in even our own time.

Surely the present government might take a leaf out of this colonizing period and apply it to their present negotiations and tradings with the Indian.

And yet New Jersey, notwithstanding her lack of warfare in her early days, is replete with interesting tales and anecdotes, more picturesque in their telling

than the grim soberness of the Pilgrim or the sternness of the Puritan tales, how the Swede, conquering nature and bartering with the Indian, finally succumbed to Jersey's terror, so neatly told by Frank Stockton in his "Stories from American History."

"It was probably winter time," Mr. Stockton presumes, "or cool weather when the Swedes built their proud fort on the banks of that river which they now named 'New Sweden Land Stream'; but when the warm and pleasant days came on, and it was easy to travel from the interior to the river shore and when the weather was so mild that it was quite possible to spend the nights in the woods without injury, there came an enemy to Fort Elsinburgh which proved far more formidable than the Indians or Dutch.

"The Fort was surrounded; and frequent and violent attacks were made upon it, especially in the night, when it was almost impossible for the garrison to defend themselves. Many bloody combats took place in which the enemy generally fell, for in bodily prowess a Swede was always superior to any one of the attacking force. But no matter how many assailants were killed, the main body seemed as powerful and determined as ever. In course of time the valiant Swedes were obliged to give way before their enemy. They struck their flag, evacuated the fort, and departed entirely from the place where they had hoped a flourishing settlement would spring up under the protection of their fort.

"The enemy which attacked and routed the Swedes was a large and invincible army of mosquitoes, against whom their guns, their pistols, their swords, their spears, and their ramparts afforded them no defense. After that, the deserted fort was known as Mygenborg, meaning Mosquito Fort."

This map of the "Raritan River" was engraved upon copper by R. Simson in 1683, from a plat or drawing by John Reid and measures 24 × 27 inches. Of the original engraving, but two copies, at the present time, are known to be in existence; one rests in the Map

division of the Library of Congress and the second copy is in the library of the New Jersey Historical Society at Newark, N. J. The copy in the New Jersey Historical society bears two endorsements, evidently explanatory of the purpose for which this map was engraved, reading as follows:

“Mapp of Raritan River in New Jersey, Milston & South River, &c Wickatoneck & other . . . of the Lands serveyed & Patented in part of the first Dividend Of the shares to such of the <sup>1683</sup> Proprietors as thought fitt to appoint their Agents and attorneys <sup>4</sup> to take upp such land for their proportions & be at the <sup>5</sup> Charge <sup>6</sup> there for—”

“Mapp of some of the first Early Lands Patented to some of the Early Proprietors among the 24 Proprietors who sent over Stock & servants for the Setlement of the lands and building the Port Town of Amboy in the Province of East New Jersey In America.  
most Upon Raritan River, Milston & South Rivers &c anno 1683, 4, 5, 6.”

Upon the back of the copy in the Library of Congress, some curious inscriptions can faintly be seen but not deciphered.

From the title, it is not improbable that the original manuscript map covered more of the province towards the north, inasmuch as the plantations “on Hackingsack River” are not shown in the copy in the Library of Congress.

John Reid, who compiled this map from various sources, and without being entirely accurate will give an idea of the extent of the settled portion of the province, about the time it passed into possession of the twenty-four Proprietaries, was a bookseller in Edinburgh, Scotland, as evidenced by his imprint appearing on the title page of “Scot’s Model,” and was se-

lected by the proprietaries to take charge of a party of emigrants sent over in 1683.

For his work in the platting of this map he received in 1686 a grant of a tract of land named "Hortensia," located on the east side of Hope river, Monmouth County, where he took up his abode, and lived till his death in 1723. He acted as deputy surveyor under George Keith and John Barclay and was for several years a member of the general assembly and in 1703 surveyor-general of the Province. Of R. Simson, the engraver, little is known, beyond the fact of his name being attached to the plate as the engraver. However though little we may know of the engraver, and this map is the only known example of his workmanship, that this map was engraved in the Colonies is sufficiently attested in an old document, being an agreement made between the then governors of East Jersey and West Jersey; Daniel Cox of West Jersey and Robert Barclay of the province of East Jersey, signed and sealed on September 5, 1688, "to finally determine all differences concerning the deed of partition, and all other disputes and controversies about dividing the lands and settling the bounds between East and West Jersey," agreed "that the line of partition run straight from Little Egg Harbor to the most westerly corner of John Dobie's plantation, as it stands on the south branch of the Raritan river, shall be the bounds, so far, between East and West Jersey, and shall not be altered but remain as it stands *on a printed draught of the proprietors lands, surveyed in East Jersey and drawn by John Reid, and since printed here.*" The terminating sentence of this old document is surely a sufficient attestation to fully substantiate the claim that every detail of the execution and publication of this engraving was made in this country. That there was

some possible knowledge of the existence of this map may be inferred from the following letter, by an Isaac Mansfield, when presenting a copy of a map of New England by John Foster (of which mention will be made later on) to the Massachusetts Historical Society at Boston in 1800.

The letter is dated at Marblehead (Mass.), July 1, 1800, and reads:

*Sir,—*

The enclosed Map passed from Samuel Cheever to Amos Cheever, and thence *gradatim* to me; in the Interim it was copied by the Grandfather of the present Col. Lee of this Town, who was about & after that time a respectable Parishioner of Amos Cheever.

Col. Lee observing my curiosity, has been so kind as to compliment me with his Grandfather's copy; which is to me a luxurios gratification: by which means I am accommodated with a duplicate.

The enclosed being the original & probably the first impression of the kind that was ever made from a wooden (not a *copper*) plate, I feel disposed to deposit in the archives of the historical Society.

If it may be considered as acceptable I shall not only submit the same, but flatter myself with an Idea of being considered by them as a Friend to the Arts & Sciences in their infantile & progressive Stages.

The history of engraving in this country is an interesting study to the investigator, and like all the "arts preservative," has been more or less a matter of conjecture as to its inception, but with the evidence now presented, to R. Simson the engraver of this "mapp of Raritan river" certainly can now be given the distinction of being the earliest engraver on copper in this country. It is curious and interesting reading to note the statements of various authorities, in the light of

their then knowledge, crediting to different engravers the distinction which now must rest with the subject of this sketch. In the *American Journal of Science and Arts*, Vol. 22, New Haven, 1832, Benjamin Silliman, in an article headed "Amos Doolittle, the Earliest American Engraver," states "since the preceding number of this Journal, our venerable old engraver, Mr. Doolittle has descended to the tomb, nor are we willing that his name should float away on the tide of time, without a passing notice. He has often assured me that he was the first person who engraved on copper in this country and this assurance he repeated a short time before his death."

An assurance not well founded, for many engravers on copper preceded Amos Doolittle.

William S. Baker in his "American Engravers," Philadelphia, 1873, places the credit with Nathaniel Hurd, an engraver and silversmith born in New Haven in 1729.

D. M. Stauffer, in his valuable work on the "American Engravers upon copper and steel," published by the Grolier Club of New York in 1907, states "the first copper-plate engraver of record in the American Colonies is John Conny, a goldsmith and silversmith of Boston." This invaluable publication, the only authentic history of engraving in America, is now proven wrong in its surmise that John Conny was the earliest engraver, and it is a keen satisfaction to revise the "record."

James F. Hunnewell in his "Illustrated Americana, 1493 to 1889" speaks of "the two notable pioneers in American copper-plate engraving," who "produced work that we may safely call astonishing. Paul Revere's was chiefly on paper money or on separate sheets, but (John) Norman boldly attempted portrai-

ture and the illustration of books." Portraiture was a well-established engraver's art in the Colonies, before John Norman began his labors.

Again, as late as the year 1854, John Sartain, the eminent mezzotint engraver, an Englishman, for many years a resident of Philadelphia, in Godey's Lady Book, makes the statement that he was the first engraver in mezzotint in this country, not knowing that one Peter Pelham in Boston had made a portrait of Cotton Mather in 1727, an admirably executed mezzotint in a manner never approached by Mr. Sartain.

Andrews (Wm. L.) in his "Fragments of American History," speaking of three engravings, all that is extant of the work of William Burgis—states—"it is highly improbable that these prints are all that the *father of copper-plate engraving* in America (as we believe Burgis to be) executed in the sixteen years between 1717 and 1732."

All the statements quoted are from eminent authorities.

From out of this mass of contradictions, supplemented with our present knowledge, may be weaved a fairly authentic history of the art of engraving at its formative period in this country.

So with R. Simson, the engraver of this map in 1683, must rest the fame of being the earliest engraver, and without detracting one particle from this honor, but for the purpose of presenting as complete a history of the art of engraving in its many various branches, credit must be given to John Foster, a native of New England, an engraver upon wood, of executing several pieces of engravings upon wood, at an earlier period.

Wood engraving is so entirely a distinct branch of this art, being executed in relief, whilst copper and steel is produced by incised lines, and printed on

presses widely differing, that seldom is an engraver of this class mentioned in the many encyclopedias and dictionaries of engravings, and then only such as have by their marked abilities not only shown themselves to be engravers, but also capable artists. They have their own literature by eminent authorities.

John Foster was not only a wood-engraver, though a crude hand at it, so much so that he would scarcely be included amongst the members of this craft were it not that he bears the distinction of being the earliest wood engraver in New England, but he was also a man of interesting personage, entering into the life of the young colony in many useful ways.

Crude though his work may be, his engravings are as well executed as the wood cut of "St. Christopher," handed down to us from the year 1423, as the earliest example of wood engraving and dating the birth of engraving in Europe.

In 1690, the colony of Massachusetts Bay, feeling the necessity for an expansion of the currency (much as we do now), authorized the issue of paper money; "and judging from the crude character of the notes then circulated, the plate was engraved by some silversmith trained to engrave script, arms and ornament upon silver-plate or pewter platters."

This Massachusetts paper money was counterfeited almost as soon as issued; and this fact is sufficient evidence that the Colonial authorities did not employ all the engraving talent then available in New England. Stauffer credits John Conny with the engraving of this issue as also of the "bills of credit" of 1702, for which three plates were engraved—see *Acts and Resolutions, Province of Massachusetts Bay*, Vol. 7.

The resemblance in the general design and the execution of this issue of 1702, of which positive evidence

is furnished, in the MSS. Archives of Massachusetts, to the issue of 1690, leaves no doubt that John Conny engraved both these issues. In 1711, by a report of a committee, given in Vol. 101, No. 409, Archives of Massachusetts, Conny was employed in making another set of plates. Dying in 1722, his work of engraving colonial issues appears to have been followed by Nathaniel Morse, or Mors, for in 1735, Mass. Archives, Vol. 101, No. 525, contains the copy of a bill received by Nathaniel Mors, "To Ingravering ye small plate." Stauffer also credits him with a rudely engraved portrait in line of the Rev. Matthew Henry in 1731, published as a frontispiece in "The Communicant's Companion." An obituary in the *Boston Gazette, or Weekly Journal* of June 21, 1748, tells us that his "Corpse was decently inter'd last Lord's Day Evening."

The engraving of these Colonial issues formed a very important part of the business of the early engravers. In 1737 Charles Le Roux engraved the "Bills of Credit" of the colony of New York. New Hampshire made issues in 1737, Rhode Island in 1745. In the Pennsylvania issues of 1727, we find the many-sided Benjamin Franklin informing us in his autobiography, that whilst in the employ of Kiemer, the printer in Philadelphia, "I also engraved several things on occasion," and later, in the year, when Kiemer secured the contract from the colony of New Jersey for the printing of their issue, Franklin states "when the New Jersey jobb was obtained, I contrived a copper-plate press for it, the first that had been seen in the country; I cut several ornaments and checks for the bills." Franklin is evidently in error in supposing his copper-plate press was the first seen in this country, for the work done previous to Franklin's on the New

Jersey issue, must have necessitated a similar contrivance. Franklin was the printer of all the Pennsylvania issues from 1729 to 1764, "a very profitable jobb and a great help to me," he remarks; and also the New Castle paper money—as he calls it, evidently the Delaware issue of 1729. Possibly some of these issues may have been engraved by Franklin. Referring back to the chronological sequence, in 1701, Thomas Emmes of Boston engraved upon copper in a very crude fashion a portrait of the Rev. Increase Mather, published as frontispiece to "The Blessed Hope." It is little more than scratched upon the copper in nearly straight lines, but it is the first attempt in the Colonies of the engraving upon copper of a portrait.

In 1715, Francis Dewing arrived in Boston from England and advertised his varied accomplishments in the Boston papers. In 1722 he engraved and printed a large map of "The Town of Boston in New England," to which Stauffer gives credit as the first engraved map upon copper, not being aware of this map of Raritan River engraved nearly forty years before.

In 1717, William Burgis executed a very coarsely engraved mezzotint plate of a "View of the Light-house" at the entrance to Boston harbor, and whilst William L. Andrews believes him to have been the engraver of all the plates bearing his imprint this belief is completely demolished by Stauffer's investigations.

Not until 1727, when Peter Pelham came to Boston from England, painted and then engraved in mezzotint a portrait of Cotton Mather was a really artistic engraving executed in the Colonies. Pelham was a thoroughly trained engraver in mezzotint, and had engraved many portraits of notable people, when from some cause, unknown, he left London and cast his lot

with the people of Boston, and so completely was he removed from the art centers, that until corrected by William H. Whitmore English writers upon the art of engraving assumed that he died about 1730, or just about the time that he disappeared from London. They were ignorant of the fact that he remarried in Boston, taught school and painted and engraved portraits in that city until his death, which actually occurred in 1751.

Sixteen portraits, all in mezzotint, have been listed of this engraver's work, well executed, though they exhibit a sameness in the method of treatment, showing a careful draughtsman but not a versatile artist. He is also known as the stepfather of the artist John Singleton Copley, which disposes of a common statement that Copley was a self-taught artist. It is more than probable that Pelham instructed his stepson in drawing, painting and engraving, and a small but creditably executed mezzotint plate of the Rev. William Welsteed, of Boston, in New England, made in 1765, attests the fact that in engraving Pelham was his instructor.

From after this date engraving in the Colonies was a well-established trade, though practiced principally by men with other occupations. The history of this period is fairly authentic, and quoting Stauffer in a rapid survey, who mentions Richard Jennys and Samuel Okey in 1773 and 1774 and then continues:

"In the quarter century just preceding the outbreak of the American Revolution there was a somewhat rapid increase in the number of engravers in the colonies; though the volume of work was not large, including a few portraits, some views of prominent buildings and maps, book-plates, bill-heads and engraved music. In addition to the names already mentioned, we note for this period the following men among

the recognized engravers : In the New England section, James Turner, Nathaniel Hurd, Paul Revere, Joseph Callender, and Amos Doolittle; in New York, Michel Godhart de Bruls, Elisha Gallaudet, Peter R. Maverick and Bernard Romans; and in Philadelphia, Henry Dawkins, John Steeper, James Claypoole, Jr., James Smither, John Norman, James Poupard and Robert Aitken. In the southern Colonies, prior to the Revolution, the printing-press and what pertained to it found little encouragement, and book-plates and other minor engraved work usually came from England. Prior to 1775, but one engraver was located south of the Mason and Dixon Line ; —Thomas Sparrow of Annapolis, who engraved title pages, book-plates, and some wood-cuts, and who conspicuously signed his name to the plates for the Maryland paper money of 1770-74.”

Of interest to the suffragist of the present time may be mentioned the fact that the engraved title and a “Table of Descent” by Thomas Sparrow published in “The Deputy Commissary’s Guide within the Province of Maryland,” Annapolis, 1774, is from the press of the pioneer woman printer of America, Ann Catherine Green, who with her son conducted the printing business in that town.

The only other Southern engraver of this period appears to be Thomas Coram, of Charlestown, S. C., who designed and engraved the plates for the South Carolina money of 1779; only one other example of his work is known—an engraving of the arms of South Carolina used in the title of the map of that state accompanying John Drayton’s “History of South Carolina.” Of the many names above given, one is worthy of more than a passing notice, not so much for his abilities as an engraver as for his prominence in our War for Independence, Paul Revere, one of the most interesting and romantic characters of the dark days in our history “which tried men’s souls,” a patriot,

soldier, silver-smith, copper-plate engraver, brass-founder, and confidential agent of the state of Massachusetts Bay and to which may be added dentist.

Revere's engravings whilst historically interesting as depicting an important era of our history, are cut in the crudest fashion and would hardly be recognized as engravings in our present state of the art. Goss in his "Life" credits Revere with some 67 productions.

With Charles Wilson Peale, 1741 to 1827, who engraved in mezzotint a few plates, notably the Benjamin Franklin; and Edward Savage, 1761 to 1817, best known by his engraved portraits of Washington, we arrive at our first born professional American engraver, Cornelius Tiebout, born about 1777 in New York and descended from an old Huguenot family that held lands on the Delaware river as early as 1656. Apprenticed to John Burger, a silver-smith of New York, he first learned to engrave upon metal. He was engraving maps and subject-plates for New York publishers in 1789 and 90 and fairly good line portraits in 1793. In this year he went to London, to seek instruction under abler masters, and there learned to engrave in the stipple manner, the best example of which is his quarto portrait of John Jay. This is probably the first really good portrait engraved by an American-born professional engraver.